Specimen-Notice

FOR THE

SALE BY PUBLIC AUCTION,

WEDNESDAY, MAY 5, 1858,

OF

MR. S. LEIGH SOTHEBY'S

Extensively Illustrated Work

ON

THE BLOCK-BOOKS

ISSUED IN

HOLLAND, FLANDERS, AND GERMANY

DURING THE FIFTEENTH CENTURY.

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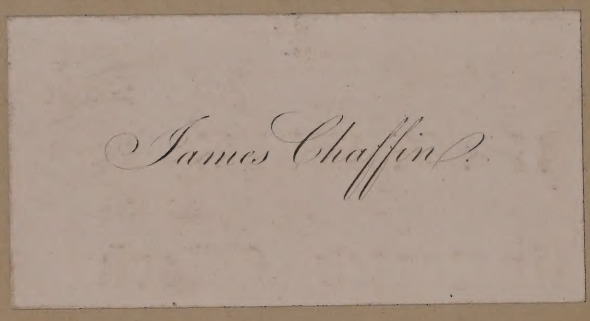

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Specimen-Notice

FOR THE DISPOSAL OF

MR. S. LEIGH SOTHEBY'S

PRINCIPIA TYPOGRAPHICA,

AN EXTENSIVELY ILLUSTRATED WORK,

IN THREE VOLUMES, IMPERIAL QUARTO, HALF-BOUND, UNCUT,

ON

THE BLOCK-BOOKS,

OR

XYLOGRAPHIC DELINEATIONS OF SCRIPTURE HISTORY

ISSUED IN

Holland, Flanders, and Germany,

DURING THE 15TH CENTURY;

THEIR CONNEXION WITH THE ORIGIN OF PRINTING,

AND

THE CHARACTER OF THE WATER-MARKS

ON THE PAPER OF THE PERIOD.

ONLY TWO HUNDRED AND FIFTY COPIES PRINTED,

OF WHICH

TWO HUNDRED AND TWENTY COPIES

Will be Sold by Public Auction,

BY MR. JOHN WILKINSON,

OF THE FIRM OF

MESSRS. S. LEIGH SOTHEBY AND JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

ON WEDNESDAY, MAY 5, 1858, AT ONE O'CLOCK PRECISELY,

WHERE COPIES OF THE WORK MAY BE SEEN, FROM MARCH 1ST TO THE TIME OF SALE.

COMMISSIONS WILL BE RECEIVED BY ANY OF THE BOOKSELLERS AND PRINTSELLERS WHOSE NAMES ARE ENUMERATED ON THE REVERSE OF THIS LEAF.

NAMES OF BOOKSELLERS AND PRINTSELLERS

BY WHOM COMMISSIONS FOR THE WORK WILL BE RECEIVED.

Allen & Co., 7 Leadenhall Street
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J. Hearne, 81 Strand
W. Heath, 497 Oxford Street
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H. Langbridge, Birmingham
J. Leslie, 58 Great Queen Street
J. Lilly, Bedford Street, Covent Garden
Longman & Co., 38, Paternoster Row
S. Low & Co., Agents for America, 47 Ludgate Hill
J. Madden & Co., 8 Leadenhall Street
C. Muquardt, Brussels
D. Macpherson, Oxford
C. F. Molini, 17 King William Street, Strand
F. Muller, Amsterdam
Nattali & Bond, 23 Bedford Street, Covent Garden
J. Newman, 235, High Holborn
Martinus Nijhoff, The Hague
D. Nutt, 270 Strand, and Winchester
J. H. Parker & Son, 377 Strand, and Oxford
J. W. Parker & Son, 445, Strand, and Cambridge
Parry & McMillan, Philadelphia
Phillips, Sampson, & Co., Boston, America
B. Pickering, Piccadilly
B. Quaritch, 16 Castle Street, Leicester Square
Russell & Jones, Charleston, America
J. Sampson, York
W. Scott, 15 Little Queen Street, Holborn
W. Skeffington, 163 Piccadilly
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J. Spitthœver, Rome
H. Stevens, Agent for America, Morley's Hotel, Charing Cross
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C. J. Stewart, 11 King William Street, Strand
F. Taylor, Washington, America
J. Techener, 52 Rue de l'Arbre Sec, près le Louvre, Paris
W. B. Tiffin, 434 Strand
J. Toovey, 177 Piccadilly
N. Trübner & Co., Agents for America, 12 Paternoster Row
Upham & Beet, 46 New Bond Street
G. Walker, 6 Sadler Street, Durham
T. O. Weigel, Leipzig
J. Weale, 59 High Holborn
Williams & Norgate, 14 Henrietta Street, Covent Garden, 20, South Frederick Street, Edinburgh
Willis & Sotheran, Strand
Wiley & Halsted, New York, America

ADVERTISEMENT.

The Xylographic Productions, known as the Block-Books of the Fifteenth Century, are for the most part of a Religious Tendency. They were evidently issued for the purpose of widely extending the knowledge of Scripture History, many exhibiting in a Pictorial Form the Principal Types and Antitypes of Our Saviour's Life. Consequently, they are of the highest interest, not merely as Memorials of Early Art and of Typography in its rudest form, but as Records of the Dawn of Biblical Literature after it had been for so many centuries involved in comparative darkness. I am, therefore, emboldened to hope that my labours will not only find a place in the Library of the Antiquarian and Bibliographer, but also in the Studio of the Art-Amateur and Philobiblist.

In the publication of large and consequently expensive works, I have frequently observed, that Authors have calculated to pay the principal cost of their labours by the sale of about half the number of the copies printed. The result of this has often been, that, after a lapse of a few years, the remaining copies have all at once been brought into the market, and sold at less than one-third of the price at which they were published; consequently, I have adopted a rather novel method for the disposal of my work, in the hope of avoiding so unsatisfactory an occurrence.

The work has not been undertaken by me with any expectation of pecuniary gain. The time and labour I have bestowed on it for many years will however be fully compensated, by the pleasure I hope to derive from finding that, after May 5, 1858, all the copies shall have been sold; and, at such a price, that the purchaser may feel, that whatever be the imperfections of the work, he has in the Fac-similes alone, a means of acquiring a knowledge of and appreciating the germs of Typography, which will well compensate him for his outlay.

In order that some idea may be formed of the character of the Literary Labour devoted to the subject, and also, of the Typographical Appearance of the work, this Notification of the Sale is accompanied with the General Introduction, the List of the Plates, the Indices, to which are added Eight Plates of the Fac-similes as Specimens of the Illustrations.

As the volumes are illustrated with above One Hundred and Twenty Plates, I have thought it best to have them well bound, so that each copy of the work should be collated and the plates properly placed, and thus insured warranted perfect. A note to that effect from Mr. Tuckett, junior, bookbinder at the British Museum, will accompany every copy.

Upon a calculation of the actual cost of the undertaking, I feel I may conscientiously state, that, if the whole of the 220 copies are sold at £9. 9s. per copy, I shall then only have as a reward for my long and laborious task, the remaining thirty, of which some, according to the Act of Parliament, will be given to the Public Libraries in this country, the rest being reserved by me, not for sale, but for those special purposes which necessarily arise in the production of an addition to Literature, whether it be good or bad.

The Plan, therefore, that I purpose to adopt in proceeding to the disposal of the work on May 5, 1858, *is, that my Partner Mr. Wilkinson shall put in at the Sale by Public Auction, each copy at* £9, *so that no copy will be sold under the next bidding of* £9. 5*s. or* £9. 9*s.*

Though I have every reason to believe that purchasers will be found for the 220 copies at the price named; yet, in the event of such not being the case, and consequently some copies remaining on hand, I pledge myself that none shall be sold by me or by my representatives under that sum.

The constant and friendly intercourse that has existed for so many years between the Antiquarian Booksellers and Printsellers in this country with my house of business, justifies an assurance on my part, that, in the disposal of my work under the plan proposed by me, I shall have their kind co-operation, as also, I hope, of the Continental Booksellers and Printsellers whose names I have included in the list on the opposite page.

S. LEIGH SOTHEBY.

The Woodlands, Norwood,
October, 1857.

Enumeration of the Copies for the Sale by Public Auction,

MAY 5, 1858.

Each Copy will be put in, as stated in the Advertisement, at £9 : 0 : 0, and will be Sold at any Bidding or Biddings above that Price.

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The Woodlands,

Norwood, Surrey.

June 1, 1858.

Sir,

Herewith I have the pleasure of forwarding to you a new Title-page for the Specimen-Notice respecting the sale of my work on the Block-Books, to which is annexed a List of the Names of Purchasers, with the prices at which the 215 copies sold at the sale on the 5th of last month. By substituting the accompanying Title, and cancelling the old one, the specimen of the work may be preserved as a useful guide to the various Editions of the Block-Books.

I have the honour to be,

Sir,

Your obliged Servant,

S. LEIGH SOTHEBY.

SPECIMEN

OF

MR. S. LEIGH SOTHEBY'S

PRINCIPIA TYPOGRAPHICA,

AN EXTENSIVELY ILLUSTRATED WORK,

IN THREE VOLUMES, IMPERIAL QUARTO,

ON

THE BLOCK-BOOKS,

OR

XYLOGRAPHIC DELINEATIONS OF SCRIPTURE HISTORY

ISSUED IN

Holland, Flanders, and Germany,

DURING THE FIFTEENTH CENTURY;

ON THEIR CONNEXION WITH

The Origin of Printing,

AND ON

THE CHARACTER OF THE WATER-MARKS

IN THE PAPER OF THE PERIOD.

LONDON:
M.DCCC.LVIII.

NOT PRINTED FOR SALE.

NOTICE.

When this work was commenced in 1843, it was my intention to have printed 350 copies, there being then 350 impressions of the few plates done and worked off by my father for his Facsimiles of early printing. Subsequently, however, I determined to limit the work to 250, and thus, when proceeding to have the copies collated at the British Museum, for binding, I found there were several hundred spare impressions of the plates. Hence the origin of the "SPECIMEN NOTICE" which I have had the pleasure of circulating, itself forming a compact and useful reference to the various editions of the Block-Books. Had this limited work, of which the drawings on the lithographic stones have been *obliterated*, been undertaken in the ordinary way, by a publisher remunerating his author, it could not have issued from the press under at least £15. 15s. My object, however, has been to put forth the work at such a price as may induce purchasers to feel that they are free from any chance (unless the contents of the work are worthless) of their seeing it some few months after offered at one-third of the cost. Besides which, with my mind free from all anxiety, I shall be enabled to follow up with more zeal my "BIBLIOGRAPHICAL ACCOUNT OF THE PRINTED WORKS OF THE ENGLISH POETS TO 1660," a work commenced when I was a school-boy, and towards which I have written several thousand pages, but which has been necessarily, I regret, partly laid aside, in consequence of my being desirous of placing before the Literary World a Memorial of the intended researches of a Beloved Parent.

The preceding observation was appended to the catalogue circulated for the sale of the work on Wednesday, the 5th of May last. I have now the gratification of stating that on that day the 215 copies* were all sold, and that I have noted the price of each copy and by whom purchased in the ensuing leaf.

---

* I found that in collating the copies I could not make up 250 complete, and I therefore withdrew five of the copies to reserve with those I may require for Special Purposes at any future time, but not for sale.

LIST OF PURCHASERS.

NO.	£	s.	d.	
1 ..	10	10	0	The Royal Library at Windsor.
2 ..	10	10	0	His Majesty the King of the Netherlands.
3 ..	10	10	0	The Rt. Hon. Sir D. Dundas.
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23 ..	9	15	0	Ditto.
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33 ..	9	9	0	Ditto.
34 ..	9	9	0	Rev. C. H. Hartshorne.
35 ..	9	15	0	Mr. J. Darling.
36 ..	9	15	0	Mr. C. J. Stewart
37 ..	10	0	0	The Public Library Boston, U.S.
38 ..	9	15	0	Mr. J. Darling.
39 ..	9	9	0	Mr. H. G. Bohn.
40 ..	9	15	0	M. Techener.
41 ..	9	15	0	Mr. L. Booth.
42 ..	9	15	0	Messrs. Graves and Co.
43 ..	9	15	0	Mr. Tiffen.
44 ..	9	9	0	Mr. H. G. Bohn.
45 ..	9	9	0	Ditto.
46 ..	9	9	0	Mr. Bain.
47 ..	9	9	0	Ditto.
48 ..	9	9	0	Mr. J. Murray, per Mr. Skeffington.
49 ..	9	9	0	Mr. Skeffington.
50 ..	9	9	0	Ditto.
51 ..	9	9	0	Ditto.
52 ..	9	9	0	Mr. W. Stirling, M.P., per Mr. Bumstead.
53 ..	9	9	0	Mr. Richard Fisher, per Ditto.
54 ..	9	9	0	Dr. Percy, per Ditto.
55 ..	9	9	0	Mr. Toovey.
56 ..	9	9	0	Ditto.
57 ..	9	9	0	Mr. Pickering.
58 ..	9	9	0	Mr. Thomas Combe.
59 ..	9	9	0	Mr. Lilly.
60 ..	9	9	0	Ditto.
61 ..	9	9	0	Messrs. Evans and Son.
62 ..	9	9	0	Ditto.
63 ..	9	9	0	Ditto.
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65 ..	9	9	0	Mr. Skeffington.
66 ..	9	9	0	Mr. Wheldon.
67 ..	9	9	0	Messrs. Deighton, Bell, and Co.
68 ..	9	9	0	Messrs. Deighton, Bell, and Co.
69 ..	9	9	0	Ditto.
70 ..	9	9	0	Mr. J. Darling.
71 ..	9	9	0	Messrs. Dawson and Son.
72 ..	9	9	0	Ditto.
73 ..	9	9	0	Ditto.
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75 ..	9	9	0	Mr. J. Gibson Craig.
76 ..	9	9	0	Mr. William Smith.
77 ..	9	9	0	Mr. B. Quaritch.
78 ..	9	9	0	Ditto.
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91 ..	9	9	0	Ditto.
92 ..	9	9	0	Ditto.
93 ..	9	9	0	Ditto.
94 ..	9	9	0	Messrs. Willis and Sotheran.
95 ..	9	9	0	Ditto.
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108 ..	9	9	0	Ditto.
109 ..	9	9	0	Mr. Daniell.
110 ..	9	9	0	Mr. J. R. Smith.
111 ..	9	9	0	Ditto.
112 ..	9	9	0	Mr. Francis Fuller.
113 ..	9	9	0	Mr. Sage.
114 ..	9	9	0	Ditto.
115 ..	9	9	0	Library of the Congress, Washington, U.S. per Mr. E. Allen.
116 ..	9	9	0	Astor Library, New York per do.
117 ..	9	9	0	Library of Parliament, Toronto, Canada, per ditto.
118 ..	9	9	0	University of Toronto, Canada, per ditto.
119 ..	9	9	0	Messrs. T. and W. Boone.
120 ..	9	9	0	Ditto.
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127 ..	9	9	0	Ditto.
128 ..	9	9	0	Mr. W. Tite, M.P., per Messrs. Boone.
129 ..	9	9	0	The London Institution.
130 ..	9	9	0	M. Nijhoff.
131 ..	9	9	0	Ditto.
132 ..	9	9	0	Mr. Francis Fry.

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133 ..	9	9	0	M. Octave Delepierre.
134 ..	9	9	0	Messrs. Colnaghi.
135 ..	9	9	0	Mr. Henry Stevens.
136 ..	9	9	0	Ditto.
137 ..	9	9	0	M. T. O. Weigel.
138 ..	9	9	0	Ditto.
139 ..	9	9	0	Mr. W. Stuart.
140 ..	9	9	0	Mr. Gerold.
141 ..	9	9	0	Mr. John Sheepshanks.
142 ..	9	9	0	Messrs. Edmonston and Douglas.
143 ..	9	9	0	Mr. G. Stevenson.
144 ..	9	9	0	Ditto.
145 ..	9	9	0	M. Claudin.
146 ..	9	9	0	Ditto.
147 ..	9	9	0	Ditto.
148 ..	9	9	0	Mr. John Dillon.
149 ..	9	9	0	Mr. John Henry Parker.
150 ..	9	9	0	Mr. George Smith.
151 ..	9	9	0	Mr. J. B. Inglis.
152 ..	9	9	0	Dr. Bright.
153 ..	9	9	0	Mr. Frederick Müller.
154 ..	9	9	0	Mr. Heath.
155 ..	9	9	0	Messrs. Nisbet and Co.
156 ..	9	9	0	Messrs. Upham and Beet.
157 ..	9	9	0	Mr. D. Nutt.
158 ..	9	9	0	Ditto.
159 ..	9	9	0	Ditto.
160 ..	9	9	0	Mr. Wheldon.
161 ..	9	9	0	Ditto.
162 ..	9	9	0	Mr. L. Booth.
163 ..	9	9	0	Mr. Hearne.
164 ..	9	9	0	Mr. Newman.
165 ..	9	9	0	Messrs. Willis and Sotheran.
166 ..	9	9	0	Ditto.
167 ..	9	9	0	Ditto.
168 ..	9	9	0	Ditto.
169 ..	9	9	0	Ditto.
170 ..	9	9	0	Mr. Bumstead.
171 ..	9	9	0	Mr. Molini.
172 ..	9	9	0	Mr. Leslie.
173 ..	9	9	0	Ditto.
174 ..	9	9	0	The British Museum.
175 ..	9	9	0	Messrs. Dawson and Son.
176 ..	9	9	0	Mr. E. Allen.
177 ..	9	9	0	Ditto.
178 ..	9	9	0	Ditto.
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181 ..	9	9	0	Ditto.
182 ..	9	9	0	Ditto.
183 ..	9	9	0	Mr. D. Nutt.
184 ..	9	9	0	Mr. Darling.
185 ..	9	9	0	Messrs. Nattali and Bond.
186 ..	9	9	0	Mr. H. G. Bohn.
187 ..	9	9	0	Mr. Lilly.
188 ..	9	9	0	Mr. H. G. Bohn.
189 ..	9	9	0	Messrs. Deighton, Bell and Co.
190 ..	9	9	0	Ditto.
191 ..	9	9	0	Mr. Henry Stevens.
192 ..	9	9	0	Mr. Launcelot Holland.
193 ..	9	9	0	Messrs. Dawson and Son.
194 ..	9	9	0	Mr. L. Booth.
195 ..	9	9	0	Mr. Newman.
196 ..	9	9	0	Mr. Rimel.
197 ..	9	9	0	Mr. Daniell.
198 ..	9	9	0	Mr. W. Scott.
199 ..	9	9	0	Messrs. Nattali and Bond.
200 ..	9	9	0	Mr. Sage.
201 ..	9	9	0	Mr. Molini.
202 ..	9	9	0	Messrs. De Mattos and Co.
203 ..	9	9	0	Messrs. Willis and Sotheran.
204 ..	9	9	0	Ditto.
205 ..	9	9	0	Ditto.
206 ..	9	9	0	Ditto.
207 ..	9	9	0	Ditto.
208 ..	9	9	0	Ditto.
209 ..	9	9	0	Ditto.
210 ..	9	9	0	Ditto.
211 ..	9	9	0	Ditto.
212 ..	9	9	0	Ditto.
213 ..	9	9	0	Ditto.
214 ..	9	9	0	Ditto.
215 ..	9	9	0	Ditto.
Total	£2047	0	0	

Unprecedented in the Annals of Literature has been the result of the sale of my work;—a result, I may venture to hope, that has been caused by an evident resuscitated feeling of interest in those early productions of an art by which knowledge and civilization have been conveyed to almost every part of the world.

It would ill become me were I not to avail myself of this opportunity of expressing my most bounden thanks to my kind friends and the public for the encouragement my labours have received;—an encouragement that induces me to hope I may be permitted by the blessing of the Almighty to visit the Continent during the present year, with the view of carrying out the intention announced in my work, of adding a supplementary volume, after examining the Xylographic Treasures preserved in the various Public Libraries of Europe.

S. LEIGH SOTHEBY.

The Woodlands, Norwood, Surrey,
May 7th, 1858.

Principia Typographica.

THE BLOCK-BOOKS,

OR

XYLOGRAPHIC DELINEATIONS OF SCRIPTURE HISTORY,

ISSUED IN

HOLLAND, FLANDERS, AND GERMANY,

DURING THE FIFTEENTH CENTURY,

Exemplified and Considered

IN CONNEXION WITH

THE ORIGIN OF PRINTING.

TO WHICH IS ADDED AN ATTEMPT TO

ELUCIDATE THE CHARACTER

OF

THE PAPER-MARKS OF THE PERIOD.

A WORK CONTEMPLATED BY THE LATE SAMUEL SOTHEBY,

AND CARRIED OUT BY HIS SON,

SAMUEL LEIGH SOTHEBY.

VOLUME I.

Holland and the Low Countries.

LONDON:
PRINTED FOR THE AUTHOR BY WALTER McDOWALL,
AND
SOLD BY ALL ANTIQUARIAN BOOKSELLERS AND PRINTSELLERS.
M.DCCC.LVIII.

INTRODUCTION.

THE importance of the Art of Printing, by the discovery of which so much has been effected, will, I feel assured, be deemed a sufficiently valid excuse for any attempt, however feeble, to throw an additional ray of light upon the source whence it was derived, and upon the circumstances under which it was first divulged and subsequently diffused throughout the world.

It would be a needless task to enlarge upon the wonderful results which have accrued from that eventful invention, in order to justify any further accession to the already abundant stock of Typographical and Bibliographical Literature with which Learned Men in all countries have laboured to illustrate the origin of this general benefit and common property of mankind.

It is a singular circumstance, and worthy of note, that, among the multifarious benefits and advantages which the discovery of the Art of Printing has conferred,—and none is of higher importance than the means it affords of recording the history of all events deserving of such distinction,—it has totally failed to preserve the record of its own origin; so that, while we look to it as the grand stream of light and channel of all truth, in respect to events that have occurred since or near the period of its establishment, we are left, most unsatisfactorily, in an uncertainty with regard not only to the date when, but also to the very country in which, it originated, and are compelled to gather our conclusions from collateral testimonies and circumstantial evidence, frequently neither the most clear nor convincing.

An illustrated and detailed bibliographical account of the Various Editions of the Block-Books, rather than an Inquiry into the Origin of Printing, having been the object of the present publication, I have not entered into the minutiæ of the

discussions which have arisen upon these points, but have contented myself with occasionally referring my readers to the eminent authorities by whom all the facts connected with the subject have been most comprehensively collected, confining my observations to that part of the contest, which, with varying success, has been carried on between Germany and Holland. And even here also I have restricted myself, as far as possible, to one part of the question at issue, leaving others to determine the precedence of persons, and pronounce upon the rights of Lawrence Coster and the claims of Gutenberg: my object being more immediately concerned in ascertaining the *country*, and, in a measure, the *period*, to which the origin of printing ought to be assigned; points which far more extensively affect the History of the Art than the identity of the Inventor, the *consequences* of whose invention, however it be determined, literally extend no further than to the individual himself.

It will, however, be seen, that, while endeavouring to keep free from any direct controversy, I have been led to believe that the statement of Junius, ascribing to Lawrence Coster the discovery of the Art in question, may be substantially correct, supported as it is by the disinterested evidence of Ulric Zell, who has recorded that the Art of Printing in Germany was derived from the Donatuses which had been printed in Holland. I must confess, however, that, at the commencement of my labours, I was not inclined to credit the narration of Junius, or to agree with the views taken by Mr. Ottley or my Father, in favour of the claims of Lawrence Coster.

It was not until after the visit of my Father, in 1824, to Holland, that he contemplated a work on the Origin of Printing, suggested by an examination made by him at Harlem, at the request of his friend Mr. Ottley, of the designs of the Four Editions of the *Speculum*, with the view of confirming the hypothesis of Mr. Ottley in respect to the order of the editions as put forth by him in the first volume of his "*Inquiry into the Origin and Early History of Engraving*," published in 1816. At that period Mr. Ottley had not had the opportunity of personally examining the Fourth (Second Dutch) Edition of the *Speculum*, which had been placed by Meerman, Koning, and others, as the *first* of the work.

Having, therefore, ascertained the correctness of the opinions of Mr. Ottley, my Father became deeply interested in the research, his attention having been specially drawn to the subject by some discoveries he believed he had made in respect to the marks on the paper in the editions of the *Speculum* and in some of the Block-Books,

and as he had already formed a series of lithographic plates of fac-similes from the productions of the early printers, which he commenced as early as 1814, he thought, that, by the addition of some plates from the *Speculum*, and a few specimens from the Block-Books, he should be enabled to complete the work he had previously in view; and at the same time, while establishing the hypothesis of his friend, to throw an additional light on the justness of the claims of Holland to the Invention of the Art of Printing.

My Father, however, soon found, that, having once entered into the Arena of the Harlem and Mentz Controversies, the subject was one that could not be so summarily disposed of. The friendly and frequent intercourse that existed between him and Mr. Ottley stimulated the latter once again to enter the field of enquiry, the consequence of which was, that feelings*, as it were, of rivalry sprang up between them; not arising from any difference of opinion as to the validity of the claims of Holland, but simply as to the mode of treating the question whereby those claims could be most readily and satisfactorily established.

For several years previous to the decease of my Father, in 1842, his attention was directed to the historical events that took place in the Low Countries about the period of the Invention of Printing. He had discovered that the Seal affixed to the Letter of Indulgence dated April 13, 1455 (legal year 1454), in the library of Earl Spencer, was not, as described by Dr. Dibdin†, one solely of a "*Papal*" character, but evidently the official seal of the Counts or Earls of Flanders, the Earldom at that period being held by Philip Duke of Burgundy. That circumstance, and the finding that many of the water-marks on the paper of the period, including that used for some of the Block-Books, bore evident relation to the House of Burgundy, induced my Father to believe, that minute researches into the historical transactions connected with the Duke of Burgundy, then one of the most powerful princes of Europe, would throw some light on the origin of the Art of Printing in the Low Countries. Accordingly, giving up all bibliographical minutiæ, he embraced an undertaking fitted more for the labours of a *Hallam* or a *Macaulay*, commencing with an account of the "Dynasty of the House of Lusignan as Kings of Cyprus, and their Alliances with the Dukes of Savoy and Burgundy." That work he

* In the Preliminary Observations to the third volume I have had occasion to refer particularly to the unfinished labours of Mr. Ottley, left on his decease in 1836.

† Bibliotheca Spenceriana, vol. i. p. xlvii.

completed, entering minutely into the transactions of the Dukes of Burgundy with Cyprus, from the year 1360 to 1460, when the invention of Printing became generally known. He then continued his historical researches for a History of the "Dynasty of the House of Bavaria as Governors and Counts of Holland and Lords of Zetland and Friezland." On that he was engaged for several years, and had proceeded as far as about 1440,—the very dawn of typography,—when it pleased God to relieve him from so perplexing and laborious an undertaking.

When, on the publication, in 1845, of the Fac-similes illustrating "*The Typography of the Fifteenth Century*," I withdrew the few taken from the Block-Books, I little thought that I should have entailed upon myself such a labour as the present work, for I had calculated that an addition of about a dozen plates, together with an enlargement of the few memoranda left by my Father, would have been all that was required.

At that time I had very little knowledge of the Block-Books, and was totally ignorant of the subject of Paper-Marks. Indeed, it was not until the accidental discovery of the memoranda in the autograph of my Father, as stated (pp. 4 and 5) in the "Preliminary Introduction" to volume iii., that I obtained any clue to the main object of his researches. Acting upon that discovery, I proceeded to procure fac-similes from the different editions of the Block-Books existing in this country, as far as I was able to discover them, my health and occupation in business preventing my visiting the Continent for the purpose of extending my researches.

Much aided by the great facilities afforded me at the British Museum by Mr. Panizzi, Mr. J. Winter Jones, and Mr. Carpenter, I continued my task, taking it up only occasionally, as a source of relaxation from official duties during the last twelve years.

My application to Earl Spencer, through the late Mr. Appleyard, his Librarian, to examine, at my leisure, the Xylographical Treasures in that magnificent Library, met with the liberality which uniformly distinguished the character of its noble founder. All the copies of the Block-Books in that collection were brought to Spencer House for my examination, not once, but thrice, as I have had occasion to notice, vol. ii., p. 93. The Right Honourable Sidney Herbert also did me the great favour of having the Block-Books in the Pembroke Library at Wilton House brought to London. His Royal Highness the Duke d'Aumale, His Grace the Duke of Devonshire,

Mr. Holford, Mr. Inglis, Mr. Johnson, Mr. Botfield, and M. Libri, most confidingly lent to me their specimens of those productions, some of which, with kind permission, I retained in my library at Norwood for more than two years, while occupied in the printing of my first volume. I had also much aid afforded me at the Bodleian Library, Oxford, by the Rev. Dr. Bandinel, who spared no trouble in giving me the fullest information on the frequent occasions I had to communicate with him in reference to minute particulars respecting the copies of the several Block-Books in that Library; for though I had more than twice personally examined them, yet, in the progress of my work, points of inquiry arose wherein I was glad to avail myself of his kindly proffered aid without being under the necessity of reinspecting the volumes.

I must not omit to acknowledge the assistance I have likewise derived from Mr. Boone of Bond-street. It was in consequence of his placing in my hands the *Renouard* copy of the *Ars Moriendi* that I have been enabled to shew that no less than *five* different editions or impressions, with variations, were produced from the *same* wood-blocks; and it was also owing to his great desire to enhance the interest and value of my work, that I have been enabled to add fac-similes of two of the pages of the *Liber Regum* Block-Book, recently in his possession, and of which only one other copy is known.

Great, therefore, having been the facilities rendered me in my undertaking, I could not allow the difficulty of obtaining satisfactory information respecting the copies of those works preserved in the Public Libraries on the Continent to dishearten me; for, had I done so, I should have proved myself unworthy of the extraordinary kindness I had received. Had I delayed the printing of my work until after an examination of those copies, I might probably have been able to add much information to what I have now collected; but my health and occupation in business prevented me; independently of feeling, that, however desirous those in charge of the Public Libraries abroad might be of rendering me assistance in my researches, still they are obliged, in the discharge of their duties, to exert so much supervision, and to impose so many restrictions (perhaps very essential for the preservation of the treasures under their care) that it renders the necessarily minute examination of such works peculiarly uncomfortable, so much so, as almost to deter the most enthusiastic inquirer from undertaking it. Such difficulties,

however, often arise, not from the want of a desire on the part of the officials to afford the means of research, but from the requirements of the applicants being undefined, or from their want of a proper introduction for the attainment of the object sought. I look forward, therefore, to that period, when, with my work in my hand, I may have the pleasure of visiting the Continent, for the purpose of adding a supplementary volume to my labours, hoping to attain from the heads of those establishments the same aid I have received at the British Museum, an assistance which I am persuaded would there have been equally afforded to any Foreigner.

I little thought, when, more than three years since, I sent the first sheet of my work to press, that I could have so extended it, as I then believed that I should be able to get all the matter into one volume. I found that, in order to carry out my intention of giving a detailed description of the various editions of the Block-Books, it was necessary, in the first place, to separate those which I thought were executed in the Low Countries from those more apparently the production of Germany. This done, as far as my knowledge of design enabled me to decide, I next placed them in what appeared to me to be about the chronological order of their issue. I then saw that my views entirely differed from those of Baron Heinecken, whose opinions, though published as far back as 1771, were still generally held as the authority; for, with the exception of the work of Dr. Falkenstein*, some learned articles from the pen of the late M. Guichard†, and the incidental notices in foreign bibliographical works, Heinecken may be said to be the only author who has given anything like an account of the Block-Books. The labours of Dr. Dibdin, in respect to those xylographical productions, are comparatively confined to examples in the Library of Earl Spencer. So likewise, in the writings of Mr. Ottley, Mr. Singer, Mr. Chatto, and others, their observations are limited to those volumes which were more generally known, and, consequently, came under their more immediate consideration.

In arranging the several editions of the principal Block-Books in what appeared to me to be the order of their issue, I found that the edition of the *Apocalypse* placed by Heinecken as the *first* of the work, I had considered to be the *last;* so

* Geschichte der Buchdruckerkunst, &c., von Dr. Karl Falkenstein. *Leipzig*, 1840. 4to.

† They were published, 1840 and after, in the *Bulletin du Bibliophile*, a periodical issued at Paris by M. Techener.

likewise, in respect to the *Biblia Pauperum* and the *Ars Moriendi.* I then looked to the water-marks of those copies I had had the opportunity of examining, and there found that those in the editions which I had placed as taking the precedence, were all evidently belonging to paper manufactured in the Low Countries; while those in the editions placed by Heinecken as the *first* were on that of German manufacture, and not found to have been used in Holland or the Low Countries. So far the marks on the paper assisted to confirm the views I had taken of those works, *artistically,* when separating the Flemish from the German editions. I do not, however, consider the marks on the paper of the several editions afford satisfactory proof that they were printed in the same locality in which the paper was made; for we know that some of the early Cologne printers made use of paper manufactured in Holland, and so did the printers at Mentz, some of the earliest typographical productions attributed to the presses of Gutenberg and Fust being printed upon paper of Low Country manufacture. This remark leads me to observe, that, though I have included the edition of the *Apocalypse* placed by me as the *fourth* of the work, among the productions of the Low Countries, I think it was probably issued on the borders of Germany, or perhaps at Cologne; and so likewise in respect to the *Liber Regum,* to the *second* and *third* editions of the *Cantica Canticorum,* and also the edition of the *Biblia Pauperum* placed by me as the *sixth* of the work, of which the only copy I have seen is in the Bodleian Library.

Until I read the disparaging opinion of Mr. Ottley upon the artistic knowledge and correct eye of the Baron Heinecken, I was somewhat alarmed at my boldness in venturing opinions so totally at variance with those hitherto prevalent. I felt, however, that I had sufficient grounds to justify my views, and though I may have in some instances erred, I think generally they will be found worthy of consideration.

"Most, indeed, of the late writers," observes Mr. Ottley*, "upon bibliography have taken upon trust all that Heinecken has said relative to the early Block-Books. Nor is it surprising that authors, whose subject only led them incidentally to speak of the art of engraving, should have thought themselves safe in relying upon his decisions; since his numerous works are (most, or all of them, ostensibly) upon the subject of engraving, and evince, it must be admitted, no small share of erudition.

* An Inquiry into the Origin and Early History of Engraving, by William Young Ottley, 1816, vol. i. p. 110.

It cannot also be denied, that his account of the early Block-Books is rich in interesting details, which had escaped the observation of those who preceded him, and is consequently highly valuable.

"But Heinecken's knowledge of the art of design, notwithstanding his fondness for the subject, was not such as to render him, by any means, a sure guide in matters of taste; and he is often captivated with the worst, whilst he passes by unnoticed that which merits praise."

While differing, therefore, with Baron Heinecken and other learned authors, not only in the chronological arrangement of the Block-Books, but also, in many instances, as to the locality whence those works were issued, I have endeavoured to place before my readers such a series of fac-similes of those extraordinary productions as will enable all who take an interest in like bibliographical research to form their own opinions, leaving any arguments I have adduced in support of those entertained by me, to be considered as of one who, having been accidentally drawn into the study of so engrossing a subject, has done his utmost for its illustration.

In placing these volumes before the public, I cannot omit an expression of deep thankfulness to Almighty God for permitting me to complete a work commenced at a period when I was in so dangerous a state of health that little hope was entertained of my being able to attend to the duties of my business, and much less, that I should ever live to realise the pleasure of seeing my labours in print.

The Woodlands, Norwood, Surrey.
August 31, 1857.

LIST OF PLATES TO VOLUME I.

First Division.

BLOCK-BOOKS OF HOLLAND AND THE LOW COUNTRIES.

APOCALYPSIS SANCTI JOHANNIS.

PLATE			PAGE	POSITION.
I.	First Edition.	First Page, *coloured*, from a copy in the Library of Earl Spencer .	3	right side.
II.	Second Edition.	First Page, from the Inglis copy, now in the Bodleian Library .	4	left „
III.	„ „	Last Page, from the same copy	5	right „
IV.	Third Edition.	Third Page, from the Lang copy, now in the possession of His Royal Highness the Duke d'Aumale	18	left „
V.	„ „	Fourth Page, from the same copy	19	right „
VI.	Fourth Edition.	First Page, *coloured*, from a copy in the Library of Earl Spencer .	23	right „
VII.	Alphabets or Signatures to the Second, Third, Fourth, and Fifth Editions . .		33	right „
VIII. IX.	Specimens of the Design of the Five Editions		42 43	left „ right „

BIBLIA PAUPERUM.

X.	First Edition.	First Page, from the Inglis copy, now in the Library of R. Holford, Esq.	44	left „
XI.	Second Edition.	First Page, from the Lucca copy, now in the British Museum .	45	right „
XII.	First Edition.	Last Page, from the Inglis copy, now in possession of R. Holford, Esq.	45	right „
XIII.	Second & Third Editions.	Centre Design, from the last page of the Lucca and Grenville copies, now in the British Museum, in lieu of the whole of the last page of the Lucca copy, as stated in the body of the work, p. 44 .	63	right „

ARS MORIENDI.

XIV.	First Edition.	Second Design, from the copy in the Hotel de Ville at Harlem .	70	left „
XV.	„ „	Page of Xylographic Text to the Second Design, from the same copy	71	right „

CANTICA CANTICORUM.

XVI.	First Edition.	First Page, from a copy in the Library of Earl Spencer . .	78	left „
XVII.	„ „	First Page, from the copy formerly belonging to Scriverius, the Historian of Holland, but now in the British Museum . .	79	right „
XVIII.	„ „	Last Page, from the same copy	79	right „
XIX.	Second Edition.	First Page, from the Cracherode copy in the British Museum .	84	left „
XX.	„ „	Second Page, from the same copy	85	right „
XXI.	Twelfth and Twenty-Fifth Designs, from the Scriverius copy of the First Edition .		113	right „
XXII.	Thirtieth and Thirty-First Designs, from the Cracherode copy of the Second Edition .		119	right „

LIBER REGUM.

XXII[A].	Only Edition.	First Page, from a copy in the possession (June 1857) of Messrs. W. & T. Boone, of Bond-street	120*b*	left „
XXII[B].	„ „	Sixth Page, from the same copy	120*c*	right „

PLATE		PAGE	POSITION.
	TEMPTATIONES DÆMONIS.		
XXIII.	1. Upper Part of this unique Broadside of Block-Text, formerly in the possession of Scriverius, but now in the British Museum . . .	123	right side.
	ALPHABET OF INITIAL LETTERS.		
„	2. Letters K and L, from an unique Block-Book comprising an Alphabet of Initial Letters, now in the British Museum	„	„

Second Division.

BOOKS PRINTED WITH MOVEABLE TYPE.

DONATUSES AND ELEMENTARY WORKS.

XXIV.	1. DONATUS of Twenty-seven Lines. Seven Lines of the fragment from the Kloss Collection, now in the Bodleian Library, Oxford . .	135	right „
„	2. DONATUS of Twenty-seven Lines. Seven Lines of a fragment of another edition from the Kloss Collection	„	„
„	3. DOCTRINALE of Twenty-nine Lines. Twelve Lines from one of the eight pages from the Kloss Collection	„	„
„	4. CATONIS DISTICHA. Two Fragments of an Edition in the same type . .	„	„
XXV.	1. Twenty Lines, shewing the Type of the *First Edition* of the *Speculum* . .	137	right „
„	2. Twenty Lines, from an Edition of the *Doctrinale* in a similar type . .	„	„
„	3. Page 45 of the *First Dutch Edition* of the *Speculum*	„	„
„	4. Nineteen Lines, from an Edition of the *Doctrinale* in a similar type . .	„	„
XXVI.	1. CATONIS DISTICHA. Seventeen Lines, from last page of the Spencer copy . .	139	right „
„	2. HORARIUM. Two Pages, from the copy in the possession of M. Enschede . .	„	„
	*** There is, in the Royal Library at the Hague, a fragment of an edition of the *Donatus* in the *same primitive* type as the *Horarium* or *Abecedarium*. It has been given in fac-simile, by M. Holtrop, Head of the Royal Library at the Hague, in his important typographical work now publishing.		
„	3. DONATUS. Seven Lines, in the same type as the preceding *Catonis Disticha* .	„	„
„	4. FACETIÆ MORALES. Eight Lines, from the first and last pages . . .	„	„
XXVII.	1. DOCTRINALE of Thirty-two Lines. Ten Lines from a fragment in the Imperial Library at Paris	143	right „
„	2. DONATUS of Twenty-eight Lines. Ten Lines from a fragment in the same Library		
„	3. DONATUS of Thirty Lines. Ten Lines from a fragment in the same Library .	„	„
„	4. DONATUS of Thirty Lines. Ten Lines from a fragment of a different Edition in the same Library	„	„
XXVIII.	1. DONATUS of Twenty-seven Lines. Ten Lines from one of 16 pages in the same Library	145	right „
„	2. DOCTRINALE of Twenty-nine Lines. Ten Lines from one of eight pages formerly in the possession of M. Renouard	„	„
„	3. DONATUS of Twenty-four Lines. Six Lines from one of eight pages . .	„	„
„	4. DONATUS. Twelve Lines from an Ed. printed at Antwerp by Eckhert de Homborch	„	„
	SPECULUM HUMANÆ SALVATIONIS.		
XXIX.	FIRST EDITION. *First Latin.* First Page, from a copy in the possession of John Inglis, Esq. The only one in this country . . .	146	left „
XXX.	„ „ Last page, from the same copy	147	right „

PLATE		PAGE	POSITION.
XXXI.	SECOND EDITION. *First Dutch.* First Page of the Introduction, and last Seven Lines of the Table, from the copy in the Library of Earl Spencer. The only one in this country	151	right side.
XXXII.	THIRD EDITION. *Second Latin.* The First Eight and Last Eight Lines from the Prologue, and the same from the *First Edition* . . .	153	right „
XXXIII.	FOURTH EDITION. *Second Dutch.* First Page, with Design, from the copy at the Hôtel de Ville at Harlem	155	right „
XXXIV.	„ „ First Eight Lines of the Prologue; Last Eight Lines of the Index, the Right Hand Column of Text, under Design 84, page 42, and the Right Hand Column of Text from the Last Page; all from the Pembroke copy at Wilton House. The only one in this country	155	right „
XXXV.	FIRST EDITION. Page 55, with the Text of Moveable Type	160	left „
XXXVI.	THIRD EDITION. Page 55, with the Text of Block-Type (Grenville copy) shewing that the type of the xylographic pages was cut in fac-simile of the pages from the *First Edition*	161	right „
XXXVII.	LATIN EDITIONS. Last Design and Text of the Two Latin Editions . . .	168	left „
XXXVIII.	DUTCH EDITIONS. Last Design and Text of the Two Dutch Editions . . .	169	right „
XXXIX.	VARIATIONS IN THE WOOD-CUTS of the Four Editions, shewing the breakages successively arising from the use of the wood-blocks . . .	175	right „
XL. XLI.	EIGHT DESIGNS from the First Edition, shewing the employment of Two Artists	176 177	left „ right „

XLII.	1. PONTANUS DE ROMA, etc. First Ten Lines from the Preface, shewing the Large Type	183	right „
„	2. PII SECUNDI OPUSCULA. First Ten Lines from the reverse of folio 44, shewing the smaller Type	„	„
„	3. SALICETO DE SALUTE CORPORIS, etc. Ten Lines from the First Page . .	„	„
„	4. PII SECUNDI LAUDATIONES HOMERICÆ. Ten Lines from the Preface . .	„	„

The smaller type used in the preceding Treatises is of a similar size and character to that in the editions of the *Donatus, Doctrinale,* and *Catonis Disticha,* of which specimens are given in plate XXIV. Consequently, as the Treatises could not have been published before 1458, the year when Pius II ascended the Pontifical Chair, they become of the highest interest by their typographical connexion with the elementary works supposed to be those mentioned by Ulric Zell as having preceded the Art of Printing at Mentz!

XLIII.	1. SPECULUM HUMANÆ SALVATIONIS. *The Dutch Edition, printed at Culembourg by Veldener,* 1483. One of the Designs, and Final Page of Text with Colophon, the design being one of those not previously used in the other editions . . .	189	right „
„	2. DER BIEN BOECK. *Printed by Peter van Os, at Zwolle,* 1488. The Frontispiece and the Colophon; the Frontispiece shewing the use of one of the original wood-blocks that had been many years previously used for one of the early editions of the *Biblia Pauperum*	„	„
XLIV.	JACOBI DE THERAMO CONSOLATIO PECCATORUM. *Printed at Harlem by Jacob Bellaert,* 1484. Two of the Wood-Engravings and the Colophon, the former exhibiting the same peculiar style of work as in the engraving of the Designs of the *Biblia Pauperum*	193	right „

The numerous breakages that occur in the impressions of the wood-engravings lead me to believe that the wood-blocks had been frequently previously used, and consequently that they exhibit the work of wood-engravers at Harlem at a much earlier period than the date of the work in which they appear.

PLATE			PAGE	POSITION.
XLV.	BARTOLOMÆUS VAN DE PROPRIETATEN DER DINGHEN. *Printed at Harlem by Jacob Bellaert*, 1485. One of the engraved illustrations, shewing the same style of work as those in the preceding volume		193	right side.

SINGLE WOOD-ENGRAVINGS.

XLVI.	THE ANNUNCIATION.	An early specimen of wood-engraving, executed in the Low Countries	199	right „
XLVII.	Omitted.			
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L.	„ „	First Design, *coloured*, from the same copy	3	right „
LI.	SECOND EDITION.	First Page of Text, from the copy in the British Museum	8	left „
LII.	„ „	First Design, from copy in the Library of Beriah Botfield, Esq.	9	right „
LIII.	„ „	Last Page of Text, from the same copy	8	left „
LIV.	„ „	Last Design, from the same copy	9	right „

ARS MORIENDI.

LV.	SMALL 4TO. EDITION.	First Page of Text, also the First and Ninth Designs, from the copy in the Library of Earl Spencer	11	right „
LVI.	ANOTHER EDITION.	Second Design, from the Renouard copy	14	left „
LVI*.	„ „	Photograph Copy, by Mrs. S. Leigh Sotheby, of same design	15	right „
LVII.	„ „	Second Page of Text, from the same copy	15	right „
LVIII.	„ „	Ninth Design, from the same copy	18	left „
LIX.	ANOTHER IMPRESSION.	Ninth Design, from the copy in the British Museum	19	right „
LX.	„ „	The Upper Portion of the Fifth Design, from the Renouard and British Museum copies	21	right „
LXI.	ANOTHER IMPRESSION.	Last Design, from the Spencer copy	23	right „
LXII.	ANOTHER EDITION.	Ninth Design, from the copy in the Public Library at Wolfenbuttel	27	right „

This is the edition placed by Heinecken as the First of the work.

ENDKRIST.

LXIII.	ONLY EDITION.	Second Page, from a coloured copy in the Library of Earl Spencer	39	right „

PLATE			PAGE	POSITION.
		QUINDECIM SIGNA.		
LXIV.	ONLY EDITION.	Ninth Page, *coloured,* from the Spencer copy . . .	43	right side.
		In the other editions of the *Endkrist* and *Quindecim Signa* the descriptive texts are in moveable type, and, consequently, they do not come under the denomination of Block-Books.		
		APOCALYPSIS S. JOHANNIS.		
LXV.	FIFTH EDITION.	First Page, from a coloured copy lately in the Library of His Grace the Duke of Buckingham, at Stowe House . .	49	right „
		This is the edition placed by Heinecken as the First of the work.		
LXV*.	ANOTHER EDITION.	Second Page of an undescribed edition, of which the original wood-block of the Page is in the Library of Earl Spencer, by whose kind permission impressions have been worked off for the illustration of the present work . . .	51	right „
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LXVIII.	UNKNOWN EDITION.	Ninth Page, from a wood-engraving of comparatively modern date	55	right „
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LXXV.	„ „	Second Page, from the same copy	73	right „
LXXVI.	„ „	Eighteenth Page, from the same copy . . .	75	right „
		The copy wants the last two leaves, the final one bearing a colophon, in which is given the name of the printer, with the date, as in the subjoined fac-simile from the work of Dr. Falkenstein, p. 37 :—		
		MIRABILIA ROMÆ.		
LXXVII.	ONLY EDITION.	Four Pages, from the copy in the Library of Earl Spencer .	77	right „
		SPECULUM HUMANÆ SALVATIONIS.		
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		It is taken from an impression of a wood-engraving of comparatively modern date, and apparently engraved by the same hand as that of plate LXVIII.		

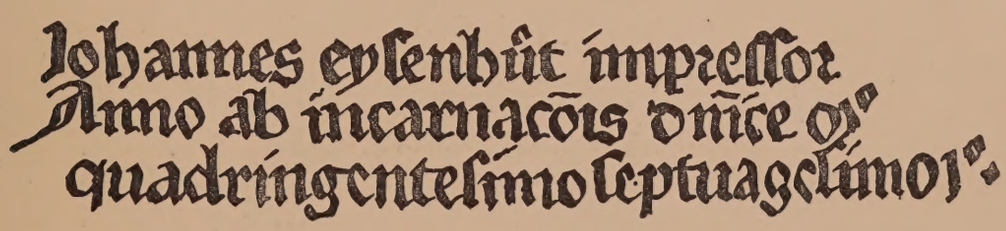

PLATE			PAGE	POSITION.
		DIE KUNST CIROMANTIA.		
LXXIX.	First Edition (?)	Third Page, from the copy in the Library of Earl Spencer .	85	right side.
LXXX.	„ „	Twenty-seventh Page, from the same copy	85	right „
		Consequent on the statement made in the "Recollections" of the Rev. J. Richardson (published 1855), throwing a doubt upon the genuineness of the above quoted copy of the *Ciromantia* (the only one in this country), I have been induced to introduce a few observations upon "Antiquarian and Literary Forgeries," to the illustration of which the three undermentioned plates refer.		
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LXXXII.	Specimens of the Autograph Scholia of Martin Luther, taken from the margins of printed books		132	left „
LXXXIII.	Specimens of the Autograph Scholia of Martin Luther, from a copy of a Latin Bible printed at Nuremberg in 1527		133	right „
		CONFESSIONALE.		
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		DER TODTENTANZ.		
LXXXVI.	Only Edition.	1. Twenty-Third Design, from the unique copy in the Public Library at Heidelberg		
		DIE FABEL VON KRANKEN LOWEN.		
„	Only Edition.	2. One of the Designs, from the unique copy in the same Library .	159	right „
		DIE ZEHN GEBOTE.		
LXXXVI*.	Only Edition.	First and Tenth Pages, from the unique copy in the same Library	160*a*	right „
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„	2. „	Five Lines, from the same fragment of the same edition . .	„	„
„	3. „	Five Lines, from a fragment of another edition in a similar type, in the same Library	„	„

PLATE			PAGE	POSITION.
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„	2. „	Four Lines, from a fragment of an edition presumed to have been printed by Albert Pfister at Bamberg about 1460 . . .	„	„
„	3. „	Four Lines, from a fragment of another edition in the same type .	„	„
XCI.	HISTORIA JOSEPHI, DANIELIS, &c., GERMANICE.	*Printed at Bamberg, by Albert Pfister*, 1462. One of the Wood-Engravings, with Four Lines of Text and the Colophon, from the copy in the Library of Earl Spencer, the only other copy known being in the Imperial Library at Paris	185	right „
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„	EXHORTATIO CONTRA TURCOS, 1455, in the type of Pfister, Six Lines . .			
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EXECUTED IN

HOLLAND AND THE LOW COUNTRIES.

A.	APOCALYPSIS.	The *Inglis* copy of the *Second* Edition	23	right „
B.	„	The *Spencer* copy of the *First* Edition; the *Harlem, Renouard,* and *Bodleian* copies of the *Fourth* Edition	23	right „
C.	„	The *British Museum* (*Royal Library*) and *Pembroke* copies of the *Third* Edition; the *Johnson, Libri,* and *Spencer* copies of the *Fourth* Edition	23	right „
D.	„	The *Lang* copy of the *Third* Edition; the *Bohn* copy of the *Fourth* Edition; the *Barclay* copy of the *Fifth* Edition . . .	23	right „

PLATE			PAGE	POSITION.
E.	Biblia Pauperum.	The *Inglis* copy of the *First* Edition; the *Grenville* copy of the *Third* Edition; the *British Museum* (*Print Room*) copy of the *Fifth* Edition; the *Rendorp* copy	25	right „
F.	„	The *Pembroke* copy of the *First* Edition; the *Spencer* A. and *Botfield* copies of the *Second* Edition; the *Chatsworth* copy of the *Third* Edition; the *Sykes* (*Douce*) and *Spencer* B. copies of the *Fourth* Edition; *Westrenen* copy of Edition (?)	27	right „
G.	Ars Moriendi.	The *Harlem* and *Pembroke* copies of the *First* Edition		
	Cantica Canticorum.	The *Rendorp* and *Harlem* copies of the *First* Edition; the *Cracherode* (*British Museum*) copy of the *Second* Edition; the *Bodleian* copy of the *Third* Edition	27	right „
H.	Speculum.	The *Inglis* copy of the *First* (1st Latin) Edition; the *Spencer* and *Enschede* copies of the *Second* (1st Dutch) Edition	29	right „
I. K.	„	The *Spencer*, *Hibbert*, and *Rendorp* copies of the *Third* (2nd Latin) Edition	29	right „
L.	„	The *Singer* copy of the *Third* (2nd Latin) Edition	29	right „
M. N.	„	The *Harlem* copy of the *Fourth* (2nd Dutch) Edition. The edition issued by Veldener, 1483	31	right „
O. P.		The *Spencer* copies of the Treatises by Pontanus de Roma, Saliceto, and Pius Secundus. The *Enschede* copy of the Facetiæ Morales	33	right „
Q.		Seventeen different marks of a similar character to those found in the Block-Books, selected from those in a copy of the *Fasciculus Temporum* printed by Veldener	33	right „

PAPER-MARKS IN BOOKS PRINTED BY CAXTON.

QA. QB. QC.		Sixty-six different marks, taken from copies of books printed by Caxton, in order to shew that the paper used by him was supplied from Holland and the Low Countries	89	right „
QD. QE. QF.		Specimens of the Various Types used by Caxton, Machlinia, Lettou, &c.	103	right „

PAPER-MARKS IN THE BLOCK-BOOKS

EXECUTED IN

GERMANY.

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S.	Ars Moriendi.	The *British Museum*, *Renouard*, *Botfield*, and *Munich* copies of the various editions	107	right „
T.	Biblia Pauperum.	The *Lea Wilson* and the *Corpus Christi* (*Cambridge*) copies of the *Seventh* Edition	107	right „
	„ „	The *Wilks* and *British Museum* copies of the editions dated 1470	„	„
	Apocalypsis.	The *Stowe* (*Duke of Buckingham*) and *Bodleian* copies of the *Fifth* Edition. The *Pioche* (*Weigel*) copy of the *Sixth* Edition	„	„
U. V.		Marks selected from Books printed by Gunther Zainer, Richel, and Ulric Zell	111	right „

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FINIS.

Vox tua in auribus meis
Vox enim tua dulcis et facies tua decora nimis

Quia pulchra es amica mea et pulchre coloris tui
Cu dilectus meus loquit in cantici
per amicam meam

Si lumen pham veneris nullo extingwere valet Quare ab isp veneris femine ygo non gñazet Aug⁹ xxi de trinitate dei ca^lo vi^o

Celeuq m plide lucem lune li habet Cur feta almo lyde re igo non gñazet Aug⁹ 9^o xx de trinitate dei · l'ma^lo vi^o

Si homo vi natē insaxum vn valet Cur vi diuine tuce igo non gñazet Albertꝰ p^mo minoraliū tractatu

Homo li inlapide vi rei vm gi valet Cur almi ihū ope virgo non gñazet Albertus ij^o minoraliū tractatu ij^o ca^lo 1^o

Ezechiast Jeremias

Man lilt am buch der gelchö
pff am iij C dz got der herr zů
der lchlägē du wrelt hinfür tr
eÿlē uf demer breult ꝛc Vñ dar
nach stet gelchrb Sich dz ist die
frawe wónet zerbrúlte dem häbt
oñ du lchlag wórst halztragē
frē hüßtrut vnd die selb figa
ur ist er fült als got dz den
engel mañe ökünder ward:
ẓ

alß der regen ñ
die wol des schaffe
ẓ

Die porten wnet
beschlossen vnd
wónett nr uf getan
ẓ

Der herr wnet machē
ein newß uf der edē
ein weib wónet vmb
geben am man ·ẓ

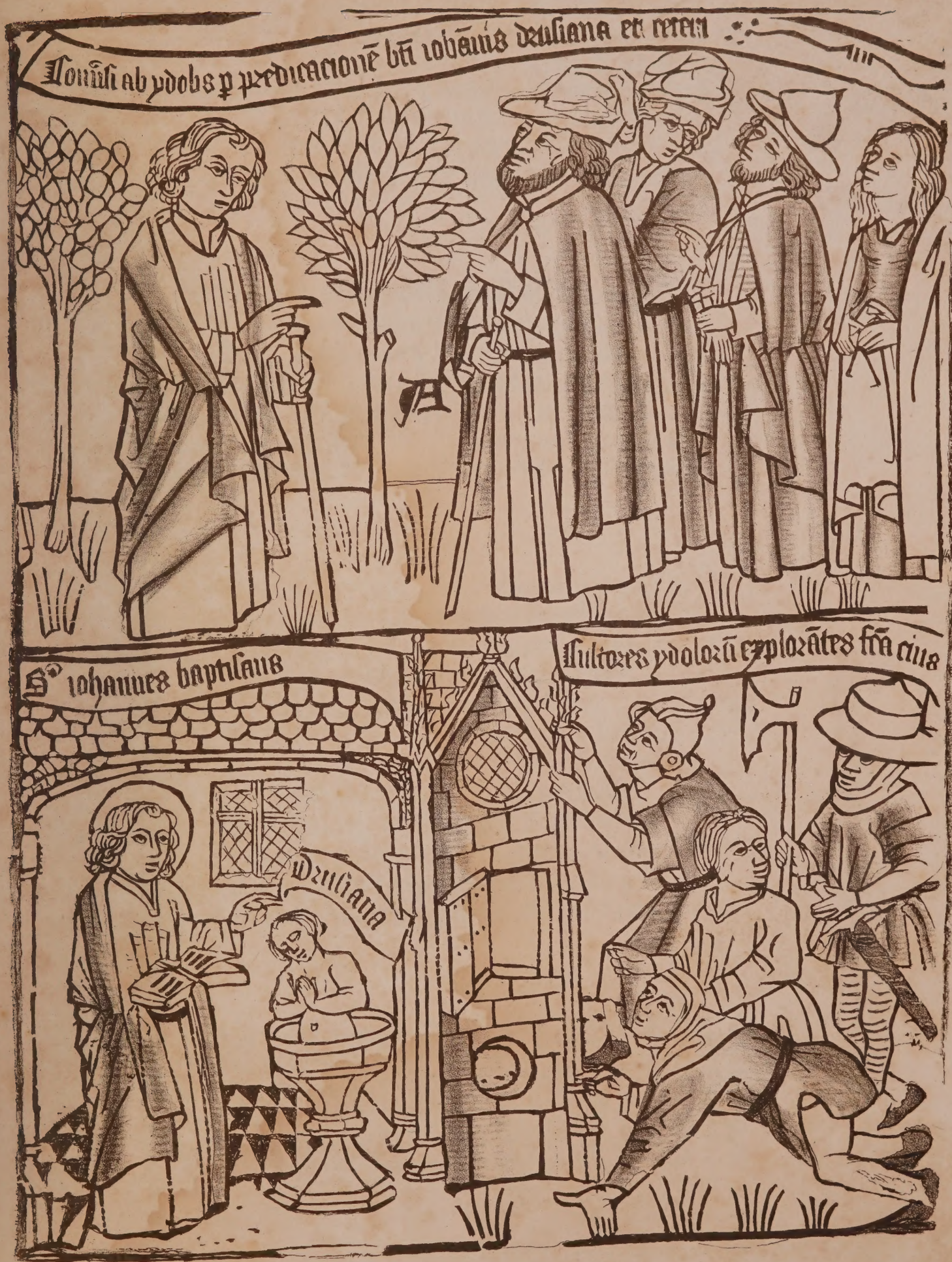
lē am buch der Richter am vj C
dz Gedeō hat gepetē vō dē engel
gotß am zaichē des ligs ñ der
woll der schafft zefeuchtē ir des
ist am tige marie der jūckfra
we die onzerstörung ires leibe
vnnd der jungkfrawschafft
dwrch den heiligen graist
geschwengert ward. ẓ

Der Endtcrist wirt geborn in einer stat genumt groß Babilonie Vnd er wirt aller vntugent vnd posheit vol. Wann der teüfel hat alles sein vermügen darzu. Vnd das weist das püch. das da haisset Compendium Theologie, in dem sibenden Capitel.

e wirt der Endtcrist sich vnderstan der vnkeüsch vnd vnordenlicher lieb strawen vnd das geschicht in der Stat Bethsayda. also sagt auch Com. ioüi. Vnd vnsz herr flüchtt der selben stat in dem ewangelio. Do er richt wee dir Bethsaida.

Quid dilectus meus ad dilectum meum nisi ut ponat mamillam suam in ore dilecti sui
Quam pulchre sunt ubera tua vino

Nigra sum sed formosa filie ierusalem sicut tabernacula cedar sicut pelles salomonis
Capillus tuus ut examen caprarum quas ascendunt de monte galaad sicut turris eburnea


Conuſi ab ydolis p predicationē bti iohānis dꝛuliana et reteri
Sc̄s iohannes baptiſans
Dꝛuliana
Cultores ydolorū explorātes fīa eius

I
Donatus.

7 lines.

mpotēs Quot modis noīa cōponunt quatuor quib?
ex duobus integris vt suburbanus ex duobus corrup
tis vt efficax municeps ex integro & corrupto vt inep
tus insulsus ex corrupto & integro vt nugigerulus ali
qñ ex ꝯ pluribus vt inexpugnabilis imperterritus Ca
sus nominū quot sunt sex qui nominatiꝰ genitiꝰ dtiꝰ
accusatiꝰ vocatiꝰ ablatiꝰ Per hos enim casus omniū

II.
Donatus.

7 lines.

„ potens Quot modis noīa cōponūt ꝗtuor quibus
„ dnob? integris vt suburbanus ex duobus corrup
„ vt efficax municeps ex integro & corrupto vt inep
„ insulsus ex corrupto & integro vt nugigerulus ali
„ ex ꝯ pluribꝰ vt inexpugnabilis imperterritus Ca
„ nominū quot sunt sex qui nominatiꝰ genitiꝰ dtiꝰ
„ satiꝰ vocatiꝰ ablatiꝰ Per hos enim casus omniū

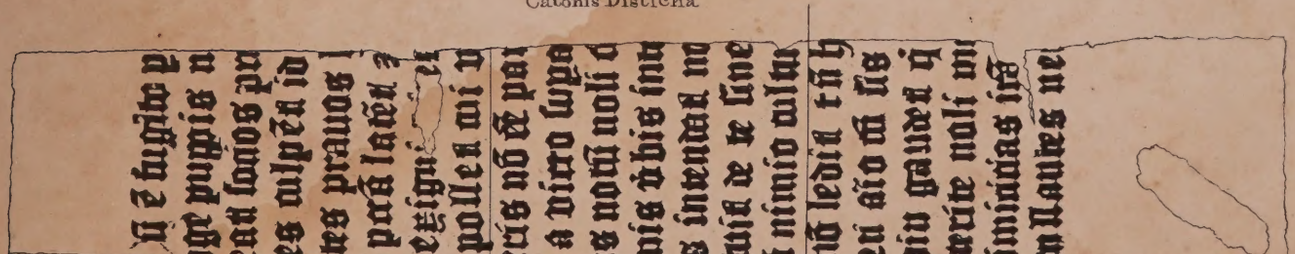
III
Doctrinale.

7 lines.

Ro vi tūc facit ge cur exēpiēdo ū vgz
Dat si tūz geo veld vro mro accurri
Curium ri t si verro vlumgz supino
Quero quesīui quesītū redde supino

Asero cōposita semi ser tūgz dedere
Insero sic formant & cōsero vigz sītū dat
Hic sero formarunt pus & sensū duplicauit
Do sīui sītūgz facit sed deme capesso
Qdi si sumgz facit sic viso sicgz facesso
Pinsogz stātū p vi formādo dat istum
Assero venīes in xi to mutat & in xsī
Dat gz xui pecta pter xi sic ꝙgz necto

IV
Catonis Disticha



7 lines

7 lines

opa q̄ ipi facere etiā teneantur Dūmodo tū ex ꝯfidentia remissionis hmōi q̄ absit peccare nō p̄sumāt Alioquī dicta cōcessio quo ad plenariā remissionē in mortis articulo et remissio quo ad pcta ex ꝯfidentia ut p̄mittitur ꝛmissa nullius sint roboris uel momenti Et quia deuoti [illegible] iuxta dictum indultū de facultatibus suis pie erogand̄ merito huiusmodi indulgentijs gaudere debēt. In veritatis testimoniū sigillū ad hoc ordinatū p̄ntibꝫ lr̄is testimonialibꝫ est appensum Datū [illegible] Anno dñi Mcccclliiij die vero [illegible] mensis [illegible]

Forma plenissime absolutionis et remissionis in vita

Misereatur tui ꝛc Dñs noster ihesus xp̄s p̄ suā sanctissimā et p̄ssimā mīaz te absoluat Et aūcte ip̄i beatorūqz petri ⁊ pauli aplorz ei⁹ ac aūcte aplica michi ꝛmissa ⁊ tibi ꝛcessa Ego te absoluo ab oīmibꝫ pcīs tuis ꝛtritis ꝯfessis ⁊ oblitis Etiā ab oīmibꝫ casibꝫ excessibꝫ crīmibꝫ atqz delictis quātūcūqz gravibꝫ sedi aplice reseruatis Necnō a quibuscūqz excōicationū suspensionū ⁊ interdicti aliisqz sententijs censuris ⁊ pēnis ecclīasticis a iure uel ab hoīe p̄mulgatis si quas incurristi dando tibi plenissimā oīm pcorz tuorz indulgentiā ⁊ remissionē Inquātūcl claues sancte matris ecclie in hac parte se extendūt. In noīe patris ⁊ filij ⁊ spiritus sancti Amen.

Forma plenarie remissionis in mortis articulo

Misereatur tui ꝛc Dñs noster ut supra Ego te absoluo ab oīmibꝫ pcīs tuis ꝛtritis ꝯfessis et oblitis restituendo te vnitati.

p̄sumant Alioquī dicta concessio quo ad plenariā remissionē in mortis articulo et remissio quo ad pcta ex ꝯfidentia vt p̄mittit̄ ꝛmissa nullij⁹ sint roboris uel momēti Et quia deuotius [illegible] Juxta dictū indultum de facultatibus suis pie erogand̄ [illegible] merito huiusmodi indulgentiis gaudere debet In veritatis testimonium Sigillum ad hoc ordinatum p̄sentibꝫ litteris testimonialibꝫ est appensum Datum [illegible] Anno dñi Mcccclv die vero [illegible] Mensis [illegible]

Forma plenissime absolutionis et remissionis in vita

Misereatur tui ꝛc dñs nr̄ ihesus xp̄s p̄ suā sc̄issimā et piissimā mīaz te absoluat Et aūcte ip̄i⁹ beatorūqz petri et pauli aplorz ei⁹ ac aūcte aplica michi ꝛmissa et tibi ꝛcessa Ego te absoluo ab oīmibꝫ pcīs tuis ꝛtritis ꝯfessis ⁊ oblitis Etiā ab oīmibꝫ casibꝫ excessibꝫ crīmibꝫ atqz delictis quātūcūqz gravibꝫ Sedi aplice reseruatis Necnon a quibuscūqz excōicationū suspensionū et interdicti aliisqz sn̄tijs cēsuris ⁊ penis ecclīasticis a jure vel ab hoīe p̄mulgatis si quas incurristi dando tibi plēnissimā oīm pcorz tuorz indulgentiā ⁊ remissionē Inquātūcl claues sancte matris ecclie in hac p̄te se extendūt. In nomine patris ⁊ filii et spiritus sancti Amen.

Forma plenarie remissionis in mortis articulo

Misereatur tui ꝛc dñs noster ut supra Ego te absoluo ab oīmibꝫ pcīs tuis ꝛtritis ꝯfessis ⁊ oblitis restituendo te vnita-

Per omia secula seculoz Domi:
nus vobiscum. Surssum corda.
Gratias agamus domino deo nro.
Vere dignu et iustum est equum et
salutare. Nos tibi semper et vbiqz
gratias agere. domine sancte pater
omipotens eterne deus. Conditor

AGENDA HERBIPOLENSIS, edidit Rudolfus de Scherenberg, episcopus Herbipolensis. Herbipoli, Georgius Reyser, s. a. (1482). Folio. Got. char., s. sign. c. et ff. n., 20 ll., 103 (pro 104) ff. In rotem und schwarzem Druck. Auf Bl. 5v ein schöner **Kupferstich,** das Wappen Rudolfs von Scherenberg u. das des Bistums Würzburg von 2 Engeln gehalten darstellend, dahinter der heilige Kilian, **vom Monogrammisten AG (Albert Glockendon).** Mit zahlreichen gedruckten Musiknoten auf rotgedrucktem vierlinigem System. Breitrandiges Exemplar, einige Bll. unbedeutend fleckig, einige geringfügige Risse ohne Textverlust am Rand ausgebessert, Bl. 1, nur das Register enthaltend, fehlt. Alter Holzdeckelband, der Rücken mit Schafleder überzogen, mit Schliesse. 2500.—

Gesamtkatalog 463; Hain (ohne es gesehen zu haben) - Copinger 367; Reichling I, p. 87. Brit. Mus. Cat. II, p. 569; Bohatta 7; Schreiber V, 3045. Only one copy in U. S. A. (according to Winship). Gedruckt mit Type 3 u. 4 Reysers. Von größter Seltenheit. Eines der frühesten deutschen Bücher mit einem eingedruckten Kupferstich und das erste oder zweite in Deutschland gedruckte Buch mit auf Liniensystem gedruckten Noten.

Georg Reyser verwendete hier und in dem wahrscheinlich einige Monate früher gedruckten Missale als erster Drucker in Deutschland den Notendruck auf Liniensystem. Er verwendete die gotische Hufnagelschrift auf vierlinigem System (vgl. die Abbildung einer Seite aus der vorliegenden Agenda in den Veröffentlichungen der Ges. für Typenkunde Taf. 1141).

Das vorliegende Exemplar ist eine Variante mit der gegen die übrigen Exemplare abweichenden Schlußschrift: . . hac cre - / aturam Amen. / Von dieser Variante kennt der Gesamtkatalog **nur 3 Exemplare.** Auf Bl. 1 Besitzvermerk, datiert 1740.

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